

OCT -7 1925 ✓

©CIL 21880 ✓

THE GOLDEN PRINCESS ✓✓

Photoplay in 7 reels ✓

From the story by Bret Harte ✓

Directed by Clarence Badger ✓

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S.

BANNER

To the right is
special 3' x 10'
colored banner
on this picture.

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A Flashing Melo-Romance of t

Betty Bronson Stars in Epic Film Version of Bret Harte Story

**Picture Directed by Clarence Badger Recreates
Roaring Days of '49 With Amazing Fidelity
and Thrilling Realism**

THE true story of the tremendous California gold rush of 1849 is vividly portrayed in Betty Bronson's initial starring vehicle for Paramount, "The Golden Princess," which Clarence Badger directed from Frances Agnew's adaptation of one of Bret Harte's famous stories.

This spectacular melo-romance reveals with almost ruthless accuracy the unbelievable hardships, the heart-breaking disappointments and the poignant sufferings encountered by those early prospectors and their families, who started on a mad stampede to the far West when the cry of "Gold!" echoed throughout the country.

To get the proper historical atmosphere and to obtain authentic backgrounds for this story, which is said to be based largely upon fact, the entire Paramount company, numbering hundreds of players, journeyed high up into the Sierra Nevada Mountains of California, in the heart of the gold country. And in reproducing

those memorable days of '49, deserted mining camps were rebuilt, old mining properties were resurrected, and half a hundred veteran prospectors reenacted scenes from their own lives.

Around these picturesque and never-to-be-forgotten events is woven a tender, wistful romance whose wholesomeness and charm are all the more emphasized by contrast with the rough setting against which it develops. Betty Bronson has the lovable role of an orphaned mountain girl, raised by a Spanish padre at an Indian settlement, who comes to the mining camps in search of her long-lost father. Here she finds love and gold, fights through stirring adventures, and comes out with flying colors.

Neil Hamilton is the two-fisted chap who keeps a protecting eye on Betty and wins her as a reward; Rockcliffe Fellowes proves an admirable choice as a bandit, and Phyllis Haver, acquits herself with distinction.

Cast

Betty Kent.....	Betty Bronson
Tennessee Hunter.....	Neil Hamilton
Tom Romaine.....	Rockcliffe Fellowes
Kate Kent.....	Phyllis Haver
Padre.....	Joseph Dowling
Gewilliker Hay.....	Edgar Kennedy
Bill Kent.....	George Irving
Indian Squaw.....	Norma Wills
Betty Kent (at 3 years).....	Mary Schoene
Tennessee Hunter (at 10 years).....	Don Marion

Synopsis

THE story opens in old San Francisco in the glamorous days of '49. Bill Kent, eastern prospector, is on his way to the gold fields, accompanied by his wife, Kate, and their baby daughter, Betty. The faithless woman succumbs to the fascinating bandit Tom Romaine, and elopes

Gewilliker Hay. They discover gold! The news leaks out, and practically the entire state flocks to the new "diggings." But by that time, the discoverers have staked out the richest claims and under the title of The Golden Princess Mines have registered them in Betty's name.

Advance Stories

**Betty Bronson Stars in
Film Coming to Rialto**

THE GOLDEN PRINCESS," which opens at the Rialto next Sunday, is of especial interest to the picture-going population, and for a two-fold reason. It marks the debut of Betty Bronson as a full-fledged film star, and it deals with a significant and picturesque period of American history—the California gold rush of 1849.

Ever since Betty scored such an instantaneous success with her delightful portrayal of "Peter Pan," her meteoric career has been watched with a good deal of undisguised admiration, and there will be none to begrudge her this crowning promotion which elevates her to stardom.

As the heroine of "The Golden Princess," Betty is said to have a part that suits her to the proverbial "T." Picture her as a little mountain girl, made an orphan through the violent death of her father and the desertion of a faithless mother, reared by a Spanish mission padre at an Indian settlement, and suddenly brought in to contact with the rough and ready atmosphere of the gold mining camps.

Can't you imagine her dressing up in typical miner's outfit, discovering gold, winning love, fighting bandits and stirring up no end of excitement? Well, that's just exactly what she does!

A flashing, thrilling melodrama is "The Golden Princess"—a credit to the Bret Harte story from which Frances Agnew adapted it. Clarence Badger, the director, took particular pains to reproduce with faithful accuracy the historic settings and hectic life of the days of '49. Neil Hamilton, Rockcliffe Fellowes, Phyllis Haver and Joseph Dowling are the principal supporting players.

"The Golden Princess"

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"The days of old, the days of gold, the days of '49" live once again in all their rollicking, romantic and rip-roaring glory in Paramount's stirring, adventurous melodrama, "The Golden Princess," which introduces Betty Bronson as an honest-to-good-

**New Star Twinkle
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"Peter Pan"



PURPOSE

Press ads and stories to help you sell the picture to the public.

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New Star Twinkles On Film Horizon



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Press Reviews

(Review No. 1)

IN "The Golden Princess," now current at the Rialto, Betty Bronson—the lovable, adorable "Peter Pan"—establishes, conclusively her right to stardom. You will agree that Paramount made no mistake in promoting her when you see her in this powerful melo-romance of California in the golden days of '49.

For the realization that this is her first starring vehicle has prompted Betty to call forth every ounce of talent she possesses, with the result that she registers with a resounding bang! She is by turns tender and wistful, prankish and mischievous, fightin' mad and deliriously glad—one minute, a teasing, laughing, romping tomboy, unbelievably lovely in her rough mining outfit, the next, a tearful, woeful, grief-stricken girl, crying as if her heart will break. It's Betty at her supreme best—sweeter, more fascinating than ever, and revealing all the subtlety and skill of a seasoned trouper!

Adaptation from the story by Bret Harte, and Clarence Badger, who produced it with such convincing realism, deserve a generous share of the credit. The production fairly oozes with historic atmosphere and color, and the photography and backgrounds leave nothing to be desired.

Although Betty's is the outstanding performance, the supporting players acquit themselves with considerable distinction. Neil Hamilton has a film personality that fairly radiates manliness, and he makes an excellent leading man. Rockcliffe Fellowes is a genuinely good "bad man"; and Phyllis Haver handles an exacting role with deftness and finesse.

(Review No. 2)

If you like a forceful, melodramatic story, rich in action, drama and love appeal, with a strong undercur-

Film Facts In Tabloid

Star

Betty Bronson—the magic wand of public demand has changed little "Peter Pan" into a new and twinkling star! That elfin wistfulness which made her such an ideal heroine of Barrie's immortal fantasy—that bubbling, laughing, irrepressible spirit which characterized her interpretation of wholesome girlhood in "Are Parents People"—that demure charm and sweetness which won her new laurels in "Not So Long Ago"—all these precious qualities are reinforced in her first starring vehicle by that unmistakable talent and genuine ability to portray character roles which stamp the skilled actress.

Director

Clarence Badger—a directorial craftsman. People are still laughing at "Paths to Paradise" which he produced.

Author

Bret Harte—a towering figure among American short story writers. He lived in those adventurous days of '49, and he wrote of them from intimate, personal knowledge.

Scenes

Imitable knack of translating a story into vivid screen terms and at the same time preserving its essential flavor and spirit.

Type of Story

An epic melo-romance of California before, during and immediately after the famous gold rush of 1849. The central character in the story is a little orphan girl who grows up in the rough mining camp environment and wages a successful fight for love, gold and happiness.

Cameraman

McKinley Martin—whose photography adds immeasurably to the technical excellence of the production.

Highlights

To lovers of historical atmosphere the picture will be a revelation. The scenes showing old San Francisco are marvelous for detail and accuracy. First we see it in January, 1848—nothing more than a mud flat harbor dotted with a few frame shacks. What a contrast it presents in July, 1849—

PUTTING IT OVER RIGHT

"The Golden Princess" is a gold mine, cinematically speaking. And it can be made a "gold mine" actually, at the box office, if "worked" right. Every exhibitor who advertises it intelligently, publicizes it judiciously and exploits it skillfully is sure to make a "lucky strike" for this production is rich in "pay dirt," to use the vernacular of the days of '49. The suggestions outlined in this column are designed to help you.

Dealing as it does with one of the most picturesque phases of American history, it offers tie-up possibilities with schools, patriotic and historical societies, women associations and church and boy scout organizations.

Children's Essay Contest—

"What effect did the discovery of gold in California in 1849 have upon the building up of America?" This is a popular theme which ties up tightly with the picture and at the same time is certain to have the active cooperation of school authorities and local newspapers because of its educational angle.

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ing app... for women... lines of: "Even THE GOLDEN PRINCESS would appreciate these fashionable frocks." In this connection, the leading department store in town might be willing to cooperate by displaying in one of their show windows a complete outfit for a society girl, from hat to shoes, including all accessories, and all to be of golden hue.

Designate one night as "Gold Rush Night." Offer free admission to all veteran gold prospectors. Get one of them to relate his experiences.

Get an old, muddy, rusty pick or spade and put it in one of the windows of a hardware store with a sign stating that it was used by the man who first struck gold in California. Tie it up with the picture through stills.

Lobby Display—Get as many gold washing pans, shovels, pick-axes, as well as curios, mementoes, souvenirs, antiques, relics of the days of '49 as possible. Fix

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Synopsis

THE story opens in old San Francisco in the glamorous days of '49. Bill Kent, eastern prospector, is on his way to the gold fields, accompanied by his wife, Kate, and their baby daughter, Betty. The faithless woman succumbs to the fascinating bandit, Tom Romaine, and elopes with him, taking the baby with her.

Kent and a young boy, whom he has befriended, start in pursuit and succeed in overtaking the fugitives. In the pistol battle that follows, the husband is mortally wounded. Romaine escapes with Kate, leaving the baby behind. The dying father entrusts little Betty to the boy with the request that he never mention her mother to her. The youngster hands the baby over to the care of a Spanish mission padre at an Indian settlement, with the information that her father still lives and that her name is Princess.

Fifteen years later, Betty, now a lovely young girl, finds herself friendless, when the padre dies suddenly. Determined to locate her father, she decides to search for him in the gold country, and finally arrives at Poverty Gulch, a flourishing mining town.

By chance she is directed to Tennessee Hunter, a youthful prospector, who, after hearing her story, recognizes her as the baby he brought to the Mission years ago. Betty is overjoyed when Tennessee admits he knows her father, who, at the moment, is away in the hills on a prospecting expedition, and readily accepts his invitation to stay at his cabin in the care of an old Indian squaw.

Fortune smiles on Betty, Tennessee and the latter's partner,

Gewilliker Hay. They discover gold! The news leaks out, and practically the entire state flocks to the new "diggings." But by that time, the discoverers have staked out the richest claims and under the title of The Golden Princess Mines have registered them in Betty's name.

Among the arrivals at the newly discovered gold fields are Romaine and his wife, Kate. The bandit learns that Betty is awaiting her father and decides to palm himself off on her as her long-lost parent in the hope of getting hold of her valuable property. Kate doesn't know that she herself is the mother of the girl.

But when the bandit appears before Tennessee, the latter recognizes him as the man who killed Kent. Betty and Kate overhear the conversation; for the first time the girl learns that her father is dead, and Kate realizes that Betty is her own daughter.

In the mines a terrific fight ensues. Romaine knocks Tennessee unconscious but is prevented from killing him by Betty's vigorous interference. The bandit dashes to the mine entrance and breaks down the tunnel supports, thus imprisoning Betty and Tennessee. Kate, by a clever ruse, kills Romaine with his own revolver, and summons help to the eleventh hour rescue of the prisoners.

Unfortunately, in a second cave-in of the tunnel, Kate is fatally injured. With her last breath, she begs Tennessee to care for Betty but never to let her know that she was her mother. And the picture ends happily when Tennessee and Betty make another lucky discovery—they discover they love each other!

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History offers few parallels that rival in heroism and hardship, in daring and daredevilry the tremendous rush that followed the discovery of gold in California. Men suffered and sacrificed, fought and bled to wrest from Mother Earth the shining, yellow metal. What a background around which to weave a story of flashing action, compelling drama and tense thrills!

And that's precisely what film fans may expect in this spectacular production! Frances Agnew adapted the plot from a Bret Harte story, and Clarence Badger has produced it with the characteristic craftsmanship that stamped such previous successes as "New Lives for Old" and "Paths to Paradise."

The supporting cast is grade A, and includes such notable players as Neil Hamilton, Rockcliffe Fellowes, Phyllis Haver and Joseph Dowling.

From a story by
BRET HARTE

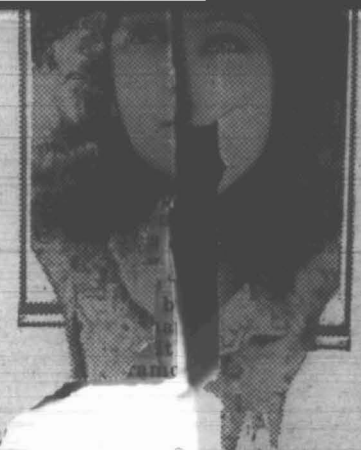


Adolph Zukor and Jesse L. Lasky present

BETTY BRONSON
in

"The Golden Prince"
with Neil Hamilton, Rockcliffe Fellowes,
Phyllis Haver

A Clarence Badger Production



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Who says there is no Santa Claus?
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"Peter Pan" Turns Miner!

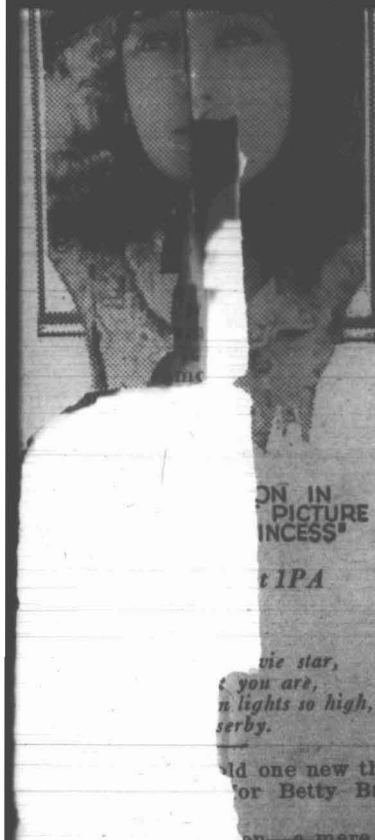
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Which simply means that Betty Bronson, the little Cinderella of the screen, who jumped from obscurity to world-wide fame through her film impersonation of J. M. Barrie's immortal "Peter Pan," is again wearing boy's clothes.

And if you are among those of Betty's ardent admirers who hope she stays young forever, you will be delighted with her characterization in "The Golden Princess," her first Paramount starring vehicle, based on a Bret Harte novel, which Clarence Badger recently produced.

The story of "The Golden Princess" is the colorful one of early California during the turbulent gold rush days of 1849. Betty, in the title role, plays the part of an orphan walf, whose adventures in the rough mining camps only serve to emphasize her pluck and ability. In several sequences in the picture, she wears the outfit of a gold prospector.

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Screenplay

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Cameraman

McKinley Martin—whose photography adds immeasurably to the technical excellence of the production.

Highlights

To lovers of historical atmosphere the picture will be a revelation. The scenes showing old San Francisco are marvelous for detail and accuracy. First we see it in January, 1848—nothing more than a mud flat harbor dotted with a few frame shacks. What a contrast it presents in July, 1849—there are hundreds of houses and ships of every description fill the bay! As for the mining camps—no effort, no expense was spared in making them exact replicas of the gold-rush camps of '49.

And the action is as thrilling as the setting is colorful. There is no weak sequence—no let-up in the dynamic tempo of the story which reaches a tremendous climax in the spectacular mine sequences. Fellowes and Hamilton come to grips in a desperate hand-to-hand battle, and, contrary to the usual movie procedure, the villain defeats the hero and stops up the mine entrance. The exciting rescue is followed by the final smashing thrill when the entire mine caves in with Phyllis Haver inside.

The comedy episodes will evoke torrents of laughter. Each humorous episode comes at the psychological moment. And it is natural, spontaneous humor, not the forced variety nor the slap-stick type. Romance abounds in delightful quantities. The love scenes between Miss Bronson and Neil Hamilton are put over with a sincerity and winsomeness that will win every picture-goer.

Appeal

"The Golden Princess" has the historical faithfulness and heart tugs of "The Covered Wagon," the sweep and beauty of "North of 36," and the thrills and forceful action of "The Thundering Herd."

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Window Displays

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Designate one night as "Gold Rush Night." Offer free admission to all veteran gold prospectors. Get one of them to relate his experiences.

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Lobby Display—Get as many gold washing pans, shovels, pick-axes, as well as curios, mementoes, souvenirs, antiques, relics of the days of '49 as possible. Fix these up in the form of an exhibit. Get a large map of California and with the addition of poster cutouts, photos, banners, etc., you will have a very striking and appropriate display.

Perhaps your local jewelry store has a gold nugget or other large piece of gold in its original state. Get them to put this in the window, along with a sign tying up with the picture.

Tie-ups with travel bureaus, telephone and electric light companies, automobile and radio dealers, etc. In each case bring out the fact that in 1849 they didn't have the comforts and conveniences we enjoy in 1925. Emphasize the changes that have taken place—the progress that has been made.

Ballyhoo—On the day you open with the picture, get a snappy looking sport roadster and banner it: THE GOLDEN PRINCESS HAS ARRIVED—MEET HER AT THE RIALTO. A guard should sit in the rumble seat. Hire a beautiful girl, fashionably dressed, to sit in the roadster and give money away when the car stops at various corners. The money to consist of brand new pennies, each enclosed in a pay envelope which should also include a herald. Print on the envelopes: THE GOLDEN PRINCESS PRESENTS YOU WITH A SHARE OF HER FORTUNE—MAY IT BRING YOU GOOD LUCK!

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(Review No. 2)


If you like a forceful, melodramatic story, rich in action, drama and love appeal, with a strong undercurrent of refreshing humor, staged against colorful backgrounds that vividly recall the historic California gold rush of 1849, then you are sure to enjoy "The Golden Princess," now playing at the Rialto Theatre.

For this Paramount production, directed by Clarence Badger from Frances Agnew's scenario of a Bret Harte story, is compounded of those elements just mentioned. Furthermore, it has the added advantage of the irresistible presence of Betty Bronson, supported by a distinguished cast, including Neil Hamilton, Rockcliffe Fellowes, Phyllis Haver and Joseph Dowling.

As "The Golden Princess," Betty brings to the screen a character so quaintly beautiful that words alone cannot describe her. This is her first starring role and she makes the most of it. The plot deals with her adventures in the gold mining camps and leads up to a smashing climax in which she and Neil Hamilton are trapped in a mine. The exciting rescue and the subsequent cave-in of the mine furnish thrills aplenty.

Dolph Zukor and Jesse L. Lasky present
BETTY BRONSON
in
"The Golden Princess"
Neil Hamilton, Rockcliffe Fellowes and
Phyllis Haver
A Clarence Badger Production

Screen play by
FRANCES AGNEW





Sell Paramount Pictures wi

BETTY BRONSON

IN "THE GOLDEN PRINCESS"

PETER PAN has grown up to stardom. Skyrocketed to the highest screen honor by public demand. More adorable than ever as the heroine of Bret Harte's rousing romance of '49.



A CLARENCE BADGER PRODUCTION
with NEIL HAMILTON
ROCKCLIFFE FELLOWS
PHYLLIS HAVES
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY
A Paramount Picture

Four-column Newspaper Advertisement 4A

Trailers Build Business!

National Screen Service, Inc., issues an excellent Service Trailer on "The Golden Princess."

It consists of 75 feet of film, including several good selling titles and a half dozen carefully selected punch scenes from the picture. It sells for \$5 during the first four months after release date, with refund of \$1.50, if booked within two weeks of booking. After four months

this costs you \$3.50 or \$1.50 net, depending on when you play the picture.

Secure from National Screen Service, Inc., 126 West 46th Street, New York City; 845 South Wabash Avenue, Chicago, Ill., or 917 Olive Street, Los Angeles, Cal.



From a story by Bret Harte

Screen play by Frances Agnew

personality that are Betty Bronson's never had a more perfect setting than "The Golden Princess."

Her first picture as a full-fledged star. Her best performance "Peter Pan".

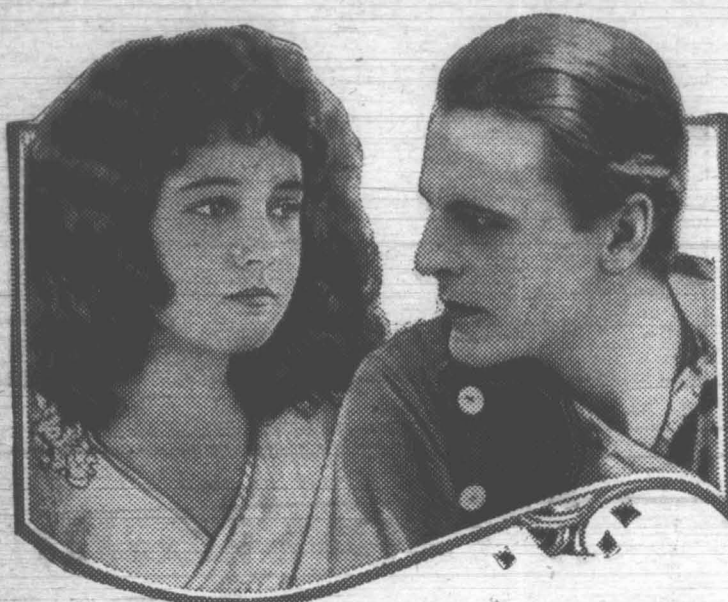
Two-column Supplementary Press Ad 2A

Greet the New Star!



Two-column Supplementary Press Ad 2ASX

ictures with Paramount Ads!



BETTY BRONSON AND NEIL HAMILTON IN A SCENE FROM THE PARAMOUNT PICTURE "THE GOLDEN PRINCESS"

Two-column Production Mat 2P



BETTY BRONSON
IN THE PARAMOUNT PICTURE
"THE GOLDEN PRINCESS"

Production Mat 1PB

Ad Catchlines

The Screen Cinderella as a Cinderella of the gold fields.

When romance swung through the golden gates of California.

Come and welcome Peter Pan to stardom!

Where all that glitters IS gold.

Betty as a cute little gold digger of '49.

Worth her weight in gold—Betty Bronson in "The Golden Princess."

A romance-thriller second to none!

The most popular of all the newer screen stars makes her debut as a star.

The story of a girl who found love and gold in the hills of California.

Such popularity must be rewarded—so now Betty Bronson's a star!

Another golden entertainment from the director of "Paths to Paradise."



BETTY BRONSON
in
"THE GOLDEN PRINCESS"

A CLARENCE BADGER PRODUCTION
with
NEIL HAMILTON
ROCKCLIFFE FELLOWES
PHYLLIS HAVER

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

One-column Press Ad 1AX

THEATRE



BETTY BRONSON
in
"THE GOLDEN PRINCESS"

A CLARENCE BADGER PRODUCTION
with
NEIL HAMILTON
ROCKCLIFFE FELLOWES
PHYLLIS HAVER

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

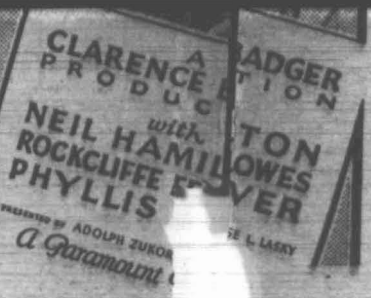
A NEW star twinkles in screenland—Betty Bronson. Shining at her brightest as a little Princess of the California gold fields.

One-column Press Ad 1A





Four-column Newspaper Advertisement 4A



Trailers Build Business!

National Screen Service, Inc., issues an excellent Service Trailer on "The Golden Princess."

It consists of 75 feet of film, including several good selling titles and a half dozen carefully selected punch scenes from the picture. It sells for \$5 during the first four months after release date, with refund of \$1.50, if returned within two weeks of booking. After four months it costs you \$3.50 or \$1.50 net, depending on when you play the picture.

Secure from National Screen Service, Inc., 126 West 46th Street, New York City; 845 South Wabash Avenue, Chicago, Ill., or 917 Olive Street, Los Angeles, Cal.



From a story
by Bret Harte
Screen play by
Frances Agnew

Betty Bronson's new picture is a more perfect setting for her Golden Princess. Her first picture as a fledged star. Her best picture since "Peter Pan".

Two-column Supplementary Press Ad 2A

Greet the New Star!



BETTY BRONSON

A
CLARENCE
BADGER
PRODUCTION

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY



WITH
NEIL
HAMILTON
ROCKCLIFFE
FELLOWES
PHYLLIS
HAVER

in **"THE GOLDEN PRINCESS"**

BETTY BRONSON'S superb performances in "Peter Pan", "Are Parents People" and "Not So Long Ago" have won her a place among the stars.

No better choice of starring vehicle could be made than this golden romance of California boom days.

From a story by Bret Harte—Screen play by Frances Agnew

Two-column Press Advertisement 2A



Two-column Supplementary Press Ad 2AS

Miniature Star Photos



The miniature is an actual snapshot about 2 x 3" in size and will snap back blank for imprinting photographed.

They are available on the Paramount players: Baxter, following W. Beery, Brian, Bronson, N. Beery, Cortez, Compson, Daniels, Collier, banks, Jr., Griffith, Hatton, Dix, Fair-Holt, Horton, La Rocque, Hamilton, Meighan, Menjou, Negri, NiMacLean, ston, Roberts, Swanson, Torress, Ral-dor, Wilson. Others will be added later.

They offer the best chance for merchant sales promotion tie-up for mer- ever had. Stores can give the you've with purchases. The set came away tributed in such a manner that the whole town will be trading that the to get a complete set, prizes miniatures to be awarded to the first 100 or passes who turn in a complete set. 10 or ten tain ones out at the theatre, five cer- collectors will have to attend so that shows, if they want to win ad your

Or print numbers on the backs and run lucky number contest prize. Swanson miniatures away on Swanson night, Meighan on Meighan night, etc. Use them as vest pocket programmes by printing the program night, the week on the back. Your local Ad Sales Manager and team for exploiteer will be glad to co-operate with you on these and other editorial ideas. Price to exhibitors is \$10.00 per 1,000, which expense can easily be paid by the merchants who tie in on it.

Ad Catchlines

The Screen Cinderella as a Cinderella of the gold fields.

When romance swung through the golden gates of California.

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Another golden entertainment from the director of "Paths to Paradise."



BETTY BRONSON IN "THE GOLDEN PRINCESS"

A CLARENCE BADGER PRODUCTION

with NEIL HAMILTON ROCKCLIFFE FELLOWES

PHYLLIS HAVER

PRODUCED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

One-column Press Ad 1AX



BETTY BRONSON IN "THE GOLDEN PRINCESS"

A CLARENCE BADGER PRODUCTION

with NEIL HAMILTON ROCKCLIFFE FELLOWES PHYLLIS HAVER

PRODUCED BY ADOLPH ZUKOR AND JESSE L. LASKY

A NEW star twinkles in screenland

—Betty Bronson. Shining at her brightest as a little Princess of the California gold fields.

One-column Press Ad 1A

BETTY BRONSON WITH



NEIL HAMILTON

ROCKCLIFFE FELLOWES

PHYLLIS HAVER



in "The Golden Princess"

A CLARENCE BADGER PRODUCTION

LESS than a year ago, Betty Bronson leaped into fame as Peter Pan. Now she's a full-fledged star!

Betty's way of saying "Thanks, everybody," was to make this, her first starring picture, the best thing she has ever done.

You'll love her as the Girl o' the Golden West in Bret Harte's stirring gold rush romance.

the Gold Out of This Picture!



old, the days of gold, the days of '49!"



ON, NEIL HAMILTON AND ROCKCLIFFE FELLOWES
THE PARAMOUNT PICTURE "THE GOLDEN PRINCESS"

Three-column Production Mat 3P

y years ago, it swarmed with adven-
turers from every part of the world,
drawn there not by sunshine but
gold! And the production vividly
shows the hardship, disappointments
and sufferings encountered by the
hardy prospectors and their families.

But interesting and tremendously
significant as the background is, it
is overshadowed by the spectacular
story and the marvelous acting of
Betty Bronson. It is easy to under-
stand why Paramount elevated her
to stardom being the finished
performance in this photo-

mountain girl, settlement, who
camps in search of other, and fights

through stirring adventures to love,
gold and happiness, Betty has created
a characterization that rivals her
"Peter Pan" role, and is in some
respects even greater than that part
which first won her fame.

Clarence Badger, the director, has
every reason to feel pleased with his
latest effort. "The Golden Princess"
is a notable contribution to the list
of worth while screen plays. Frances
Agnew also comes in for a word of
praise for having provided a smooth
and logical adaptation. All of the
supporting players do excellent work,
but Neil Hamilton, Rockcliffe Fel-
lowes and Phyllis Haver, are par-
ticularly deserving of honorable men-
tion for their faithful character por-
trayals.

Stardom

owns Meteoric
underella of
een"

made her appear-

Such Is Fame!

Neil Hamilton, the popular
Paramount leading man, is not
"a youth to fortune and to
fame unknown." His fortune
was made when D. W. Griffith
"discovered" him. Since then,
his climb up the film ladder of
fame has been swift and sure.
Hamilton admits that for a

is a great thing, but a recent
experience has convinced him
that it isn't spread evenly over
the map!

On his way to Hollywood not
so long ago to play in Betty
Bronson's first starring picture,
"The Golden Princess," Hamil-
ton stopped off at Cleveland,
and was persuaded to make a
personal appearance at one of
the local theatres.

He stepped onto the stage,
struggled through a short
speech and went out into the
lobby. He was saying good-
bye to the manager when a
little old lady, evidently quite
a movie fan, dashed up to him
and said:

"Oh, Mr. Menjou, why did
you shave off your mustache?"

Movie "Paul Revere" Corral Film "Extras"

The biggest gold rush since the
days of '49 took place recently in
the Sierra Nevada mountains of
California for the filming of a mo-
tion picture.

Gold Rush Veterans Aid In Making Bronson Film

'49 Prospectors Relive Past Lives for "The Golden Princess"

FIFTY-SIX men who had never be-
fore appeared before the camera
and several who had never even seen
a motion picture were declared by
director Clarence Badger to be the
best "atmosphere" actors he had
ever encountered in his ten years
of film experience.

These men, taking part in Betty
Bronson's initial starring vehicle,
"The Golden Princess"—a specta-
cular story of California in 1849—
were veteran gold prospectors, na-
tives of the Sierra Nevada moun-
tains where the production was
filmed.

The scenes in which they appear-
ed were duplicates of the tremendous
gold rush to California many years
ago. They were required merely to
do before the camera what they had
actually done in real life. Mounted
on horses and walking with pack
mules the hardy miners re-enacted
their own past lives.

Reproducing the historic gold rush
of '49 was one of the gigantic tasks
that confronted Clarence Badger in

photographing "The Golden Prin-
cess," but with the help of the old-
time prospectors who, aside from
playing in the picture, also acted in
the capacity of technical advisers, it
was accomplished with a fidelity and
thrilling realism as amazing as it is
historically accurate. Imagine go-
ing to all the trouble of resurrecting
an old mining camp and making it
appear exactly as it was seventy-five
years ago! But that's precisely what
the director did—just one instance
of the infinite pains and care used
in producing this mighty melodrama.

Those, who are familiar with the
history of California in the golden
40's, will be interested to know that
Piute Pass, through which the forty-
niners crossed the Sierra Nevada
mountains from the east, is pictured
in the photoplay. This is the famous
"trail of '49" that has become synony-
mous the world over with suffering
and hardship. Thousands of men
fought their way over this mountain
trail, carrying all their earthly pos-
sessions in packs on their back, lured
on by the report that California was
a land flowing with gold.

Besides Betty Bronson, who plays
the title role, the picture boasts such
sterling actors as Neil Hamilton,
Rockcliffe Fellowes and Phyllis
Haver. It opens at the Rialto next
Sunday.

Seeing Is Believing? Not in Camerafornia!

If this item catches the eye of a
certain party of tourists, who re-
cently travelled through the Golden
State, they are likely hereafter to be
somewhat skeptical regarding the
truth of that universally accepted
saying, "seeing is believing."

Passing through the Sierra Nevada
mountains, about twenty-five miles
from Bishop, California, the tourists
came across what unmistakably ap-
peared to be a mining boom town.
Prospectors with packs on their
backs were trudging the streets. All
about them they saw miners using
gold washing pans and wielding
shovels and pickaxes. They also
noted several pieces of crude mining
machinery as well as a number of
shafts sunk into the side of a moun-
tain. And as if to still all doubts,
a huge sign proclaimed the name of
the town, "Princess Gulch."

Without stopping to ask questions,
the sight-seers speeded onward, and
like good Samaritans, they broad-
casted the surprising information
that gold had been rediscovered in
California.

Then the fun began! And for al-
most an entire month, the harassed
people of Bishop were kept busy

planning that the boom town was
erected merely for motion picture
purposes! The gold had long since
been removed from the ground and
put into the banks!

Indirectly, Betty Bronson was re-
sponsible for all the excitement. It
was for her first starring vehicle,
"The Golden Princess," that the
boom town had been constructed.
The plot of this picture deals with
the gold rush days of 1849, and to
get the proper historical atmosphere,
Clarence Badger, the director, resur-
rected an old mining camp that had
served the veteran prospectors in
the golden 40's.

"The Golden Princess" was adapt-
ed by Frances Agnew from a famous
Bret-Harte story. Such capable play-
ers as Neil Hamilton, Rockcliffe Fel-
lowes and Phyllis Haver appear in
the supporting cast.

California Indians Not Warlike Declares Betty

If your ideas about Indians, dear
reader, were gained from reading
"Diamond Dick" and "Young Wild
West" during your impressionable
age, and you still think that all red
men were fierce warriors, who wore
picturesque headaddresses, did war

"Dear Child" Stuff Bane of Betty Bronson's Life

"I don't want to be an ice cream
soda sort of person!"

That is the pronouncement of Bet-
ty Bronson, who has risen in all the
dignity of her seventeen years and
announced that she does not like to
be patted on the cheek and called
"dear child."

Betty is a charming and vivacious
girl, enjoying her work intensely
and vividly interested in life—like
any other girl of seventeen. Yet so
well did she portray "Peter Pan,"
who never wanted to grow up, that
many approach her with the idea
that she is just a delightful child.

"It's her own fault," laughed Claren-
ce Badger, who recently finished
directing her first starring vehicle
"The Golden Princess." "Betty
just finding out the penalty of
She has done a character so
that she has made herself live
imagination of a mass of people,
have forgotten that she is real
all."

But Betty is determined that
past shall not influence her future
to have a real perso-

it's not a reflected
Y and do his

people don't want me to grow up,
but unfortunately, I'm not as lucky
as Peter Pan. Every girl grows up
between the ages of seventeen and
twenty-one, and I want to also."

However, despite this assertion,
the pannaish little star so personifies
eternal youth that those who know
her best doubt if she ever will grow
up.

Film Player Discovers Relics of Golden 40's

Neil Hamilton, Paramount featur-
ed player, now knows just exactly
how Columbus felt when he discov-
ered America, or Balboa when he
first saw the Pacific Ocean.

For Neil also made a discovery a
few months ago, and the thrill he
got out of it is somewhat akin to
that of an antique collector who
finds a valuable painting or a rare
piece of furniture in a musty old
attic.

The youthful actor's findings con-
sisted of a shovel, a pickaxe and a
gold washing pan, relics of the gold
rush days. He discovered them bur-
ied in a tangle of grass and bushes,
at the base of a two thousand foot
cliff, high up in the Sierra Nevada
mountains of California.

It was while he was on location

Gold Miners Were Not Gunmen Avers Director

A glaring scarcity of firearms will be noted in Betty Bronson's starring vehicle, "The Golden Princess," which comes to the Rialto Theatre for a three days' run beginning next Sunday.

Despite the fact that the picture is laid in California during the hectic days of '49, only three revolvers are used in the entire production.

There is a logical explanation for this conspicuous lack of death-dealing weapons. Harken to Clarence Badger, who produced the story, while he clears up the mystery.

"Very few miners," points out the well-informed director, "actually carried revolvers. The popular present day belief that a westerner was not fully equipped without a 'six-shooter' is due largely to motion picture villains and red-blooded fiction.

"Revolvers were really of but little use to a gold prospector. Most of his shooting was done at long range and he had practically no need of a short range gun. To fell a deer or a mountain sheep required a rifle of the highest calibre and carrying power."

Betty Bronson portrays the title role in "The Golden Princess," adapted by Frances Agnew from a Bret

Harte story. As an orphaned mountain girl, she comes to the mining camps and makes the greatest gold strike in the state. The plot is said to be based largely upon fact, and most of the scenes of the picture were filmed in the heart of the gold country, high up in the Sierra Nevada mountains of California.

To insure characterizations that would be true to the spirit of the story, a distinguished supporting cast was assembled. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver are the prominent film favorites that surround Betty in this production.

Screenites Find Gold Left by Miners in '49

A small vein of high-grade ore, overlooked by the gold prospectors of the 1849 period, was discovered by a Paramount unit while on location in the Sierra Nevada mountains, filming Betty Bronson's initial starring vehicle, "The Golden Princess."

In the process of recreating the historic California gold rush, around which the story is woven, members of the company were required to dig several hundred feet into a mountain to make a mining shaft. When but fifty feet into the ground, the men struck a stratum of soft, reddish-yellow rock.

Old prospectors taking part in the production immediately recognized it as a gold vein and work was started to dig it out and extract the metal. Although the vein was but a few yards in length, almost two hundred dollars worth of pay dirt was obtained. According to the old-timers, it was one of the richest veins they had ever seen, and they estimated it to run an average of ten thousand dollars a ton. Too bad only a portion of a ton was in the vein!

"The Golden Princess" presents Betty Bronson in a part distinctly different from the "Peter Pan" role which marked her screen debut. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver are the chief supporting players. The story was directed by Clarence Badger from Frances Agnew's adaptation of a famous Bret Harte story.

Bravo, Betty!

Some people achieve fame, others have it thrust upon them. Betty Bronson, the piquant little actress, who made such a triumphant film debut in "Peter Pan," belongs in both classifications.

It was due to her rare ability, elfin charm and sparkling personality that Paramount elevated her to stardom. And on top of that she was signally honored recently by having an entire town named after her!

It happened during the filming of her first starring picture, "The Golden Princess," a story of early California during the gold rush of 1849. Betty, playing the title role, discovers the richest claim in the state. Immediately a rush follows, and a town is erected around her claim site. The name of this boom town is "Princess Gulch." To simplify matters while on location photographing the production, the town was called by the entire Paramount company "Bronson Village."

Camera Related to Snake? Mountain Burro Thinks So!

During the filming of her initial starring vehicle, "The Golden Princess," Betty Bronson discovered, much to her annoyance, that a certain mountain burro was an avowed Modernist!

The sure-footed, long-eared animal, who belongs to the donkey family, stubbornly expressed its faith in the theory of evolution, and insisted, with all the mule power at its command, that the motion picture camera was unmistakably related to a rattlesnake. Holding such convictions, the animal naturally refused to work while the camera was in action, for a mountain burro has about as much use for a rattlesnake as a small boy has for his Saturday night bath.

In view of the fact that, for a number of scenes in the production, Betty was required to ride several hundred yards on the burro, the animal's non-cooperative attitude was a source of considerable irritation to her as well as to director Clarence Badger. The minute the camera started clicking, the burro would stand still and refuse to budge despite all shouts, pleadings and threats of injunction. The behavior of the mount was a mystery to the entire company. Neil Hamilton, Rockcliffe Fellowes and

Phyllis Haver, who play the principal supporting roles in the photoplay, tried to reason with the burro, but the animal merely hee-hawed in disdain.

It remained for an old miner, taking part in the picture, to explain the mount's seeming unreasonableness and overcome its objections. The click of the grinding camera, pointed out the veteran gold prospector, is somewhat like the warning of a rattlesnake. The burro recognized the sounds as those of a rattler and instinctively stopped. To drown out the clicking, the miner suggested that several small stones be put into a tin can and rattled loudly. This was done, and thus was the scene satisfactorily photographed.

Here Is an Indian Story but With Reverse English!

Usually in movies, Indians chase and capture the white girl.

But in "The Golden Princess," now playing at the Rialto, the situation is reversed. Betty Bronson, who stars in the title role, pursues and captures the Indians.

Not only that, she washes their faces for them!

Betty plays the part of a girl, whose father, a California gold miner, has been killed. She is brought up by a kindly padre, who runs a chapel settlement in the Sierra foothills for the Indians, who have been crowded out of their valleys by the white men in their pursuit of gold.

Among Betty's duties at the chapel is that of looking after a number of Indian children. Inasmuch as "kids is kids" the world over, sometimes they get into mischief and almost always they have an aversion for soap and water.

So that is why Betty chases and captures the Indians, and sees to it that they behave properly and are washed around their necks and in back of their ears.

"The Golden Princess" revolves around the reckless, feverish days of 1849 when California teemed with gold-crazed men and women. Clarence Badger directed the picture, which is based on Frances Agnew's screen version of a Bret Harte story.

Betty a Linguist!

Acting for the cinema (as our British brethren are wont to call the flickering fill-ums) has its educational advantages. Ask Betty Bronson, she knows!

The sprightly little movie elf had to learn a new language before she could play the title role in her first Paramount starring vehicle, "The Golden Princess." It was the Indian sign language!

In this picture, of the gold rush days in California, Betty is cast as a mountain girl, who is raised by a Spanish mission padre at an Indian settlement. The red men, knowing no English, are able to converse with the white folks only through the medium of the sign language.

Inasmuch as Betty is required to take care of a number of Indian children and talk to various Indian squaws, director Clarence Badger, insistent upon accuracy, had her learn the sign language, so that the picture would be technically correct.

BETTY BRONSON, NEIL HAMILTON IN A SCENE FROM THE PARAMOUNT

Three-column Pr

THAT the movies are finding many of the colorful phases of early America a fruitful field for film entertainment is clearly evidenced in Betty Bronson's initial Paramount starring vehicle, "The Golden Princess," now playing at the Rialto Theatre.

Here, again, the camera has turned back the pages of American history, and picture-goers are given a graphic, glamorous glimpse of California in '49. And how startlingly different is the picturesque California of the golden 40's from the motion picture-esque California of the present day!

The Golden State today attracts thousands of tourists from the four corners of the earth on account of its salubrious climate, but seventy-six

years ago, it swarmed with adventurers from every drawn there not gold! And the picture shows the hardship and sufferings of hardy prospectors. But interesting significant as the story is overshadowed by the story and the main Betty Bronson. It stand why Paramount to stardom performance play ra, co of

"Fired" Into the Movies!

The San Francisco fire that meant ruin for many is largely responsible for the success of Clarence Badger, Paramount director.

At the Bad ex

tirely wiped out his plant.

Practically penniless, he came down to Los Angeles and obtained a position with one of the film organizations. If it had not been for the misfortune, he declares, he would still be running an engraving organization.

'Tis an ill fire that burns no man good!

Badger recently directed Betty Bronson's initial starring vehicle, "The Golden Princess." The historic California gold rush is here used as a background for a powerful, swiftly-moving melodramatic story. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver are the principal supporting players.

Miners Shed Tears as Film Recalls '49 Days

Tears ran down the tanned and wrinkled cheeks of fifteen veteran prospectors, as Poverty Village, one of the oldest and best known mining camps of the days of '49, was brought to life for the filming of Betty Bronson's starring vehicle, "The Golden Princess."

Located high in the famous Sierra Nevada mountains of California, the old mining camp, nothing more than a ghost city, was completely rebuilt for the special gold rush scenes in the production. At one time, Poverty Village contained five hundred inhabitants, but for the past twenty-five years it has been entirely deserted.

Incidentally, in reproducing the historic background against which the story is laid, twenty tons of properties, more than twelve thousand in number, were used. Among those seen in the photoplay are one hundred and twelve gold washing pans, fifty-six shovels and eighty-nine pick-axes. All of these were at one time in actual use and many of them date back more than three quarters of a century.

One of the most interesting of the properties used in the picture is a Concord stage more than seventy-five years old. The coach, purchased from the Western Society of California, is said to have been owned once by Horace Greeley.

When work on the town was completed, several of the veteran miners taking part in the production declared it to be exactly as it was forty years ago, when they themselves had lived there. In fact, the reconstruction was so accurate that the sight of it brought tears of past memories to the eyes of the old-timers.

The story of "The Golden Princess," produced by Clarence Badger, concerns the discovery of gold in California during the 1849 period. Betty Bronson, in the title role, plays a part radically different from any she has previously portrayed on the screen. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver are the more prominent supporting players.

A ance among the stellar li that dot the film filament.

Another "unknown" has found the pot of gold at the end of the screen rainbow.

The handful of cinema celebrities who bask in the sunshine of popular favor will have to move over to make room for the radiant presence of Betty Bronson.

For this bewitching little "Cinderella of the screen," who skyrocketed to fame when J. M. Barrie picked her to play the title role in "Peter Pan," has won for herself a place in the cinema sun.

Paramount has just elevated her to full-fledged stardom!

The history of motion pictures offers no parallel that equals the meteoric and fascinating rise of the seventeen year old girl from obscurity to world-wide prominence. It is a modern day fairy tale that would make Aesop and Andersen turn green with envy. In a little more than one short year, Betty has gained the which thousands struggle for in vain and which a comparative few achieve only after a long and arduous apprenticeship.

What is the secret of her success? Is it beauty? No. True, she is very lovely, but Hollywood is over-run with girls who have nothing but beauty to recommend them. Is it ability? No. Of course, Betty is a real actress in the largest sense of the word, but there are hundreds of other players with exceptional talent who will never attain stardom. Is it intelligence, charm, enthusiasm, originality? No. Many possess these qualities, yet fail to reach the top of the ladder.

What, then, is the magic key that has proved the "open sesame" to motion picture fame and fortune? It's personality! Just what personality is, no one has ever been able satisfactorily to explain. It's indefinable and defies analysis. You either have it or you haven't it.

And Betty has personality—lots of it! She fairly oozes personality—you sense it when you look at her, you recognize it when you talk to her and you feel it as you watch her on the screen.

Her first starring vehicle, "The Golden Princess"—a melodramatic romance woven about the California gold rush of 1849—enables Betty to give full play to her remarkable personality and show the picture-going public some genuine character acting.

Clarence Badger directed the production which opens next Sunday at the Rialto Theatre. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver portray the principal supporting roles.

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NEIL HAMILTON AND ROCKCLIFFE FELLOWES
PARAMOUNT PICTURE "THE GOLDEN PRINCESS"

Three-column Production Mat 3P
years ago, it swarmed with adventurers from every part of the world, drawn there not by gold but by the hardships and sufferings of the hardy prospectors. But interesting and significant as the story and the marvelous acting of Betty Bronson, it is easy to understand why Paramount to stardom perfect in this photo-
mountain girl, settlement, who camps in search of other, and fights

through stirring adventures to love, gold and happiness, Betty has created a characterization that rivals her "Peter Pan" role, and is in some respects even greater than that part which first won her fame.
Clarence Badger, the director, has every reason to feel pleased with his latest effort. "The Golden Princess" is a notable contribution to the list of worth while screen plays. Frances Agnew also comes in for a word of praise for having provided a smooth and logical adaptation. All of the supporting players do excellent work, but Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver, are particularly deserving of honorable mention for their faithful character portrayals.

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Clarence Badger directed this production which opens next Sunday at the Rialto Theatre. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver portray the principal supporting roles.

Such Is Fame!

Neil Hamilton, the popular Paramount leading man, is not "a youth to fortune and to fame unknown." His fortune was made when D. W. Griffith "discovered" him. Since then, his climb up the film ladder of fame has been swift and sure.

is a great thing, but a recent experience has convinced him that it isn't spread evenly over the map!
On his way to Hollywood not so long ago to play in Betty Bronson's first starring picture, "The Golden Princess," Hamilton stopped off at Cleveland, and was persuaded to make a personal appearance at one of the local theatres.
He stepped onto the stage, struggled through a short speech and went out into the lobby. He was saying goodbye to the manager when a little old lady, evidently quite a movie fan, dashed up to him and said:
"Oh, Mr. Menjou, why did you shave off your mustache?"

Movie "Paul Reveres" Corral Film "Extras"

The "biggest gold rush since the days of '49 took place recently in the Sierra Nevada mountains of California for the filming of a motion picture.
Because of the scarcity of people to take part in the mob scenes for Betty Bronson's initial starring vehicle, "The Golden Princess," Clarence Badger, the director, dispatched mounted riders to every active mining camp and prospector's shack, within a radius of fifty miles from the mountain location camp, asking for men and women to play in the production.
True to the reputation of the west, the call was heeded, and hundreds of persons dropped their work to come to the aid of the film company. The overwhelming majority admitted they came from sheer curiosity, but there were others who responded because assistance was asked.
The idea of acting before the camera drew many from the town of Bishop, California, and for an entire day practically every store and place of business in town was closed. That the movies appeal to all levels of humanity was amply demonstrated by the fact that among those who appeared as "extras" were three ministers, a lawyer, a justice of the peace, five store-keepers, a hotel proprietor and a real estate agent.
Mr. Badger was agreeably surprised when J. Steven Word, famous oil painter, and V. W. Hightower, prominent author, volunteered their services. Both men have mountain homes in the vicinity of the location camp, and when they learned there was a scarcity of "extra" players, they decided to help out and enjoyed the experience tremendously.
"The Golden Princess" is a stirring melodrama of the early California days and vividly recreates the spectacular gold rush of 1849. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver handle the principal supporting roles.

Reproducing the historic gold rush of '49 was one of the gigantic tasks that confronted Clarence Badger in their own past lives.

Seeing Is Believing? Not in Cameraifornia!

If this item catches the eye of a certain party of tourists, who recently travelled through the Golden State, they are likely hereafter to be somewhat skeptical regarding the truth of that universally accepted saying, "seeing is believing."
Passing through the Sierra Nevada mountains, about twenty-five miles from Bishop, California, the tourists came across what unmistakably appeared to be a mining boom town. Prospectors with packs on their backs were trudging the streets. All about them they saw miners using gold washing pans and wielding shovels and pickaxes. They also noted several pieces of crude mining machinery as well as a number of shafts sunk into the side of a mountain. And as if to still all doubts, a huge sign proclaimed the name of the town, "Princess Gulch."
Without stopping to ask questions, the sight-seers speeded onward, and like good Samaritans, they broadcast the surprising information that gold had been rediscovered in California.
Then the fun began! And for almost an entire month, the harassed

plaining that the boom town was erected merely for motion picture purposes! The gold had long since been removed from the ground and put into the banks!
Indirectly, Betty Bronson was responsible for all the excitement. It was for her first starring vehicle, "The Golden Princess," that the boom town had been constructed. The plot of this picture deals with the gold rush days of 1849, and to get the proper historical atmosphere, Clarence Badger, the director, resurrected an old mining camp that had served the veteran prospectors in the golden 40's.
"The Golden Princess" was adapted by Frances Agnew from a famous Bret Harte story. Such capable players as Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver appear in the supporting cast.

California Indians Not Warlike Declares Betty

If your ideas about Indians, dear reader, were gained from reading "Diamond Dick" and "Young Wild West" during your impressionable age, and you still think that all red men were fierce warriors, who wore picturesque headdresses, did war dances and attacked white settlements, then you have another think coming!
According to Betty Bronson, vivacious little Paramount star, the popular belief that all Indians were warlike is all wrong. She claims—and has indisputable evidence to back it up—that the California Indians were peaceful and timid.
Betty admits that up until recently she shared the prevailing notion about the redskins. As for California history, it was pretty much of a mystery to her. It consisted of a hazy mental picture of covered wagons, missions, gold miners, Indians and tourists.
But in preparing for her first starring vehicle, "The Golden Princess," she learned a lot about the early history of the Golden State, for the picture deals with the California gold rush of 1849.
"My ideas of the noble red men have completely changed since I started to read up about them," says Betty with ingenuous frankness. "The California Indians weren't fighters at all. They were peaceful, and lived by fishing and by grazing their flocks, rather than by hunting, as did their brothers in colder climes back east. They were really afraid of the white men, and usually ran from them. This made them easy to impose upon."
"Although very clever in some ways, and far more civilized than the warlike Indians in their mode of living, they were, nevertheless, not very ambitious. They had little pride, especially in defending their lands and homes. And their mistreatment at the hands of the adventurers who flocked to California in the golden 40's is one of the shameful blots in American history which can never be wiped out."
"The Golden Princess" was directed by Clarence Badger and is based on Frances Agnew's scenarization of a well known Bret Harte story. Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver round out a notable cast.

starring actors as Neil Hamilton, Rockcliffe Fellowes and Phyllis Haver. It opens at the Rialto next Sunday.

"Dear Child" Stuff Bane of Betty Bronson's Life

"I don't want to be an ice cream soda sort of person!"
That is the pronouncement of Betty Bronson, who has risen in all the dignity of her seventeen years and announced that she does not like to be patted on the cheek and called "dear child."
Betty is a charming and vivacious girl, enjoying her work intensely and vividly interested in life—like any other girl of seventeen. Yet so well did she portray "Peter Pan," who never wanted to grow up, that many approach her with the idea that she is just a delightful child.
"It's her own fault," laughed Clarence Badger, who recently finished directing her first starring vehicle "The Golden Princess." "Betty just finding out the penalty of She has done a character so that she has made herself live imagination of a mass of people, have forgotten that she is real all."
But Betty is determined that past shall not influence her future. "I want to have a real person," she said, "not a reflected image, and do big things."

people don't want me to grow up, but unfortunately, I'm not as lucky as Peter Pan. Every girl grows up between the ages of seventeen and twenty-one, and I want to also."
However, despite this assertion, the pannaish little star so personifies eternal youth that those who know her best doubt if she ever will grow up.

Film Player Discovers Relics of Golden 40's

Neil Hamilton, Paramount featured player, now knows just exactly how Columbus felt when he discovered America, or Balboa when he first saw the Pacific Ocean.
For Neil also made a discovery a few months ago, and the thrill he got out of it is somewhat akin to that of an antique collector who finds a valuable painting or a rare piece of furniture in a musty old attic.
The youthful actor's findings consisted of a shovel, a pickaxe and a gold washing pan, relics of the gold rush days. He discovered them buried in a tangle of grass and bushes, at the base of a two thousand foot cliff, high up in the Sierra Nevada mountains of California.
It was while he was on location with the Clarence Badger unit, filming scenes for Betty Bronson's initial starring vehicle, "The Golden Princess" that Neil ran across the mining accessories. According to the growth with which the articles were covered, prospectors taking part in the picture, declared them to be from fifty to seventy-five years old.
Mr. Badger, the director, was particularly pleased with Hamilton's discovery, because he was in the midst of reproducing the historic gold rush of '49, around which "The Golden Princess" centers, and the articles came in handy as "props."

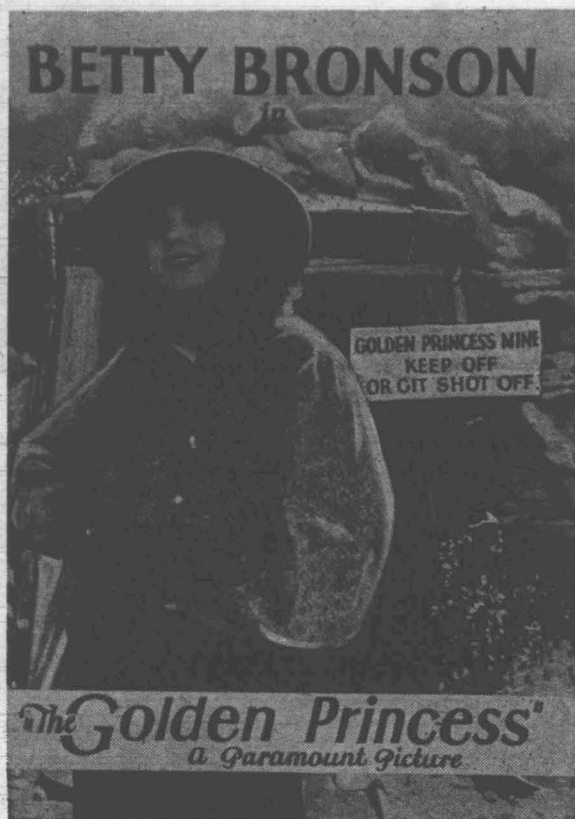
"Easy to Direct," Says Director Lauding Betty

"Betty Bronson is very easy to direct," says Clarence Badger, Paramount director, who recently produced "The Golden Princess," in which the diminutive actress stars in the title role. "She is very responsive to suggestion, and eager to follow a director's advice."
"At the same time she is quick to catch the idea of what is wanted, without making it necessary for a director to rehearse a scene too many times. In this way she always retains originality and spontaneity."
"I have never seen anyone develop as quickly before the camera as Betty. Her ability is becoming more pronounced every day. For one thing, she has developed the knack of handling character parts with the skill of a seasoned trouper."
"Sir James M. Barrie indeed had a wonderful eye when he picked her out, and Paramount's judgment in promoting her to stardom is being fully justified every day. I believe the thing that won Barrie was that indefinable something called personality, which Betty possesses in such large measure. It stands out on the screen in every bit of her acting."



Betty Bronson in "The Golden Princess" PARAMOUNT PAPER THAT I

"If It's Worth Running, It's Worth



HERALD

Paramount has given you some attractive heralds in the past, but never a more stunning one than this.

The cut on the left shows the cover, the original of which is handsomely colored.

Inside pages contain striking scenes and talk.

Only \$3.00 per 1,000.

Samples at Exchanges.

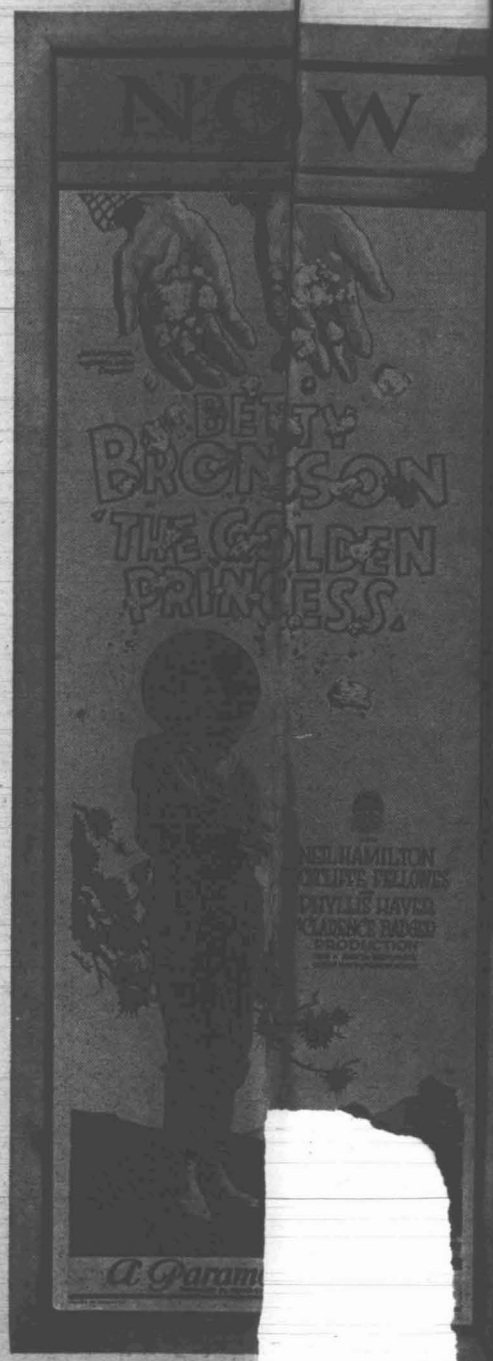


Window Card

Advertising Price List

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

FOR OUTDOOR ADVERTISING—POSTERS	
One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40
PHOTOS FOR YOUR LOBBY	
22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60
FOR NEWSPAPER ADS—ADVERTISING CUTS	
One Column.....	.35
Two Column.....	.65
Supplementary (two column).....	.35
MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.05
Two Column.....	.10
Two Column Supplementary.....	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25
FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES (Size 7 x 43 in.).....	3.50
Insert Cards (14 x 16 in. to 18" above).....	.25
22 x 28 (Adv. Frames).....	1.50
Construction Lobby Frames.....	2.00
Cardboard Still Frames.....	.15
9" x 10" Banner.....	3.00
Miniatures, per 1,000.....	10.00
Herald, per thousand.....	3.00
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos.....	.10
Trailers—National Screen Service	
128 W. 46th St., New York City	
845 So. Wabash Ave., Chicago, Ill.	
917 So. Olive St., Los Angeles, Cal.	
PRESS BOOKS AND MUSIC CUES ARE GRATIS.	



Colored

NEW-STYL

Two new items have been added to the Paramount Ad Sales line.

and classy cardboard frame to hold a single still. Suitable for the highest class windows and store displays. Price to exhibitors, 15c each. The other is a combination 22 x 28 lobby frame which accommodates either four 11 x 14's or a 22 x 28. It sells for \$2.00. The plain 22 x 28 frames, at \$1.50 each, are also available.

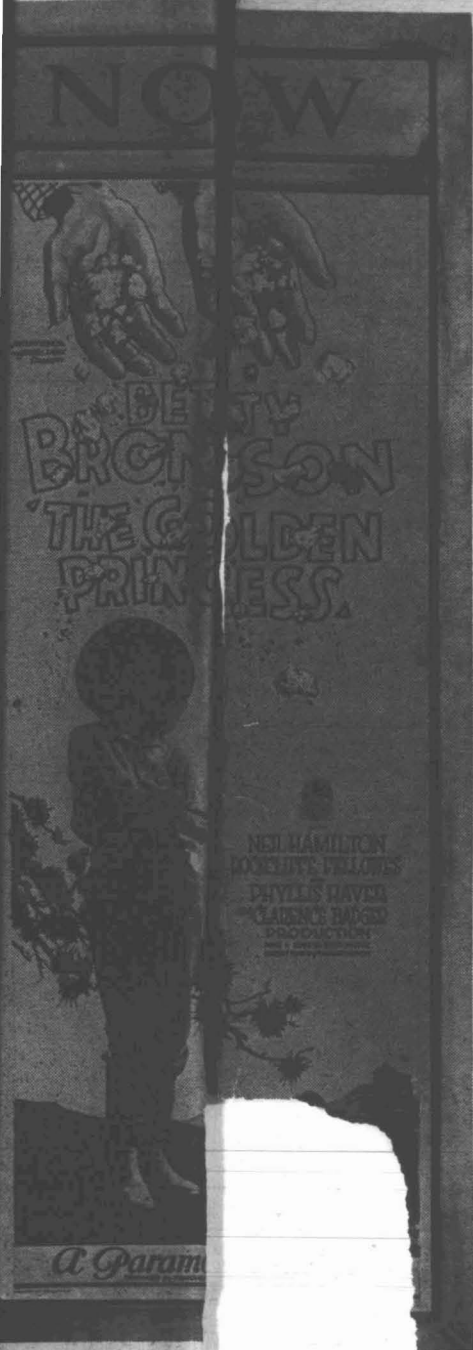


Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



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Running, It's Worth Advertising"

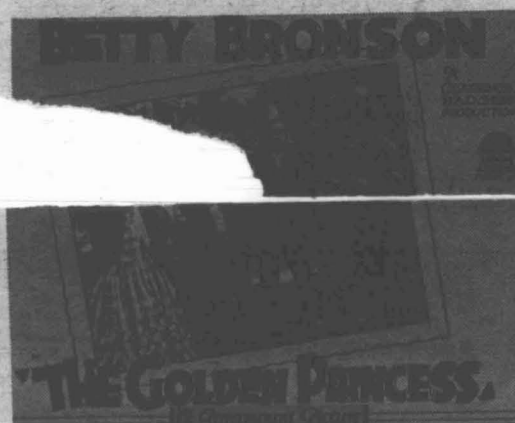


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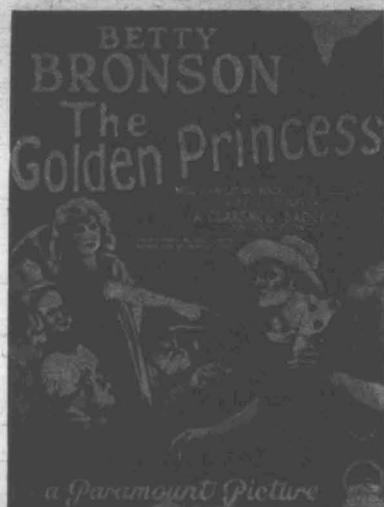
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EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

Put the picture over the top by
putting posters over the town.
Here are real business-getters!



The Golden Princess
a Paramount Picture

scenes and talk.

Only \$3.00 per 1,000.

Samples at Exchanges.

BETTY BRONSON
THE GOLDEN PRINCESS

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All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

FOR OUTDOOR ADVERTISING—POSTERS

One Sheet (1A and 1B)	\$.15
Three Sheet (3A and 3B)	.45
Six Sheet (6A)	.75
Twenty-four Sheet (24A)	2.40

PHOTOS FOR YOUR LOBBY

22 x 28 (Colored)	.40
11 x 14 Set of Eight (Colored)	.60

FOR NEWSPAPER ADS—ADVERTISING CUTS

One Column	.35
Two Column	.65
Supplementary (two column)	.25

MATS, ADVERTISING, PRODUCTION, ETC.

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Three Column	.15
Four Column (Adv. Only)	.25

FOR GENERAL EXPLOITATION

GILT-EDGED FRAMES (Size 17 x 43 in.)	1.50
Insert Cards (14 x 36 in. to fit above)	.25
22 x 28 Lobby Frames	1.50

Combination Lobby Frames	2.00
Cardboard Still Frames	.15
3' x 10' Banner	2.00
Miniatures, per 1,000	10.00
Herald, per thousand	3.00
Window Card	.07
Announcement Slide	.15
Publicity Photos	.10
Trailers—National Screen Service	

126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive St., Los Angeles, Cal.

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Window Card

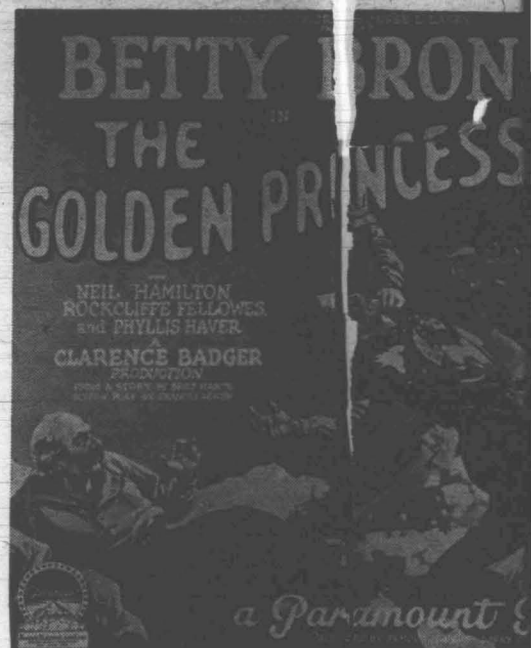


One Sheet Poster 1A

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



Colored Lobby Card (22" x 28")



Six Sheet Poster 6A



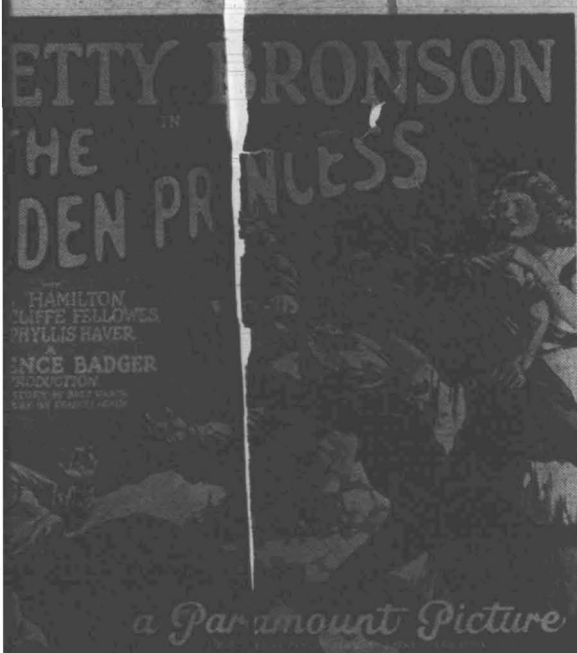
Three Sheet Poster 3A



Twenty-four Sheet Poster 24A



EIGHT COLORED LOBBY CARDS (EACH 11" x 14")



Put the picture over the top by putting posters over the town. Here are real business-getters!



One Sheet Poster 1B

Six Sheet Poster 6A

Announcement Slide



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B

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